



**HEATHCLIFF'S PERSONALITY DEVELOPMENT
IN EMILY BRONTE'S *WUTHERING HEIGHTS***

A THESIS

**In Partial Fulfillment of the Requirements for
The Bachelor Degree Majoring Literature in English Department
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PRONOUNCEMENT

The writer honestly confirms that she compiles this thesis by herself and without taking any result from other researchers in S-1, S-2, S-3 and in diploma degree of any university. The writer ascertains also that she does not quote any material from other publications or someone's paper except from the references mentioned.

Semarang, 15th August 2015

Verawati Triastuti

MOTTO AND DEDICATION

One word defines your work.

Hi! or Bye!

“Meanings are not determined by situations, but we determine ourselves by the meanings we give to situations.”

- **Alfred Adler**

*This paper is dedicated to
Literature enthusiasts.*

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The writer

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Abstract

This thesis will discuss about Heathcliff's personality development in the novel *Wuthering Heights* by Emily Bronte. The purpose of this thesis is to analyze how and why the character's personality develops. The writer uses characters, setting, and conflicts for intrinsic theory and Alfred Adler's Individual Psychology for extrinsic theory. For the methodology, the writer uses library research methodology and psychological approach. The result shows that social interest, inferiority complex, goal orientation, and superiority complex give many influences in developing Heathcliff's personality so that he can take over *Wuthering Heights* and *Thrushcross Grange*. In the conclusion, Heathcliff comes as the most dominant and superior character by his personality development.

Keywords: Character, Personality, Social Interest, Goal, Inferiority, Superiority

CHAPTER I

INTRODUCTION

1.1 Background of the Study

Literature is a creative work which is created as the reflection of human life. In *An Introduction to Study Literature*, Hudson says that literature is a record of what men have seen in life and what they have experienced of it (2010: 11). He also adds that literature is an expression of life in the medium of language (2010: 11). In other words, literature takes human life and expressions as the sources which is embodied into a work.

The human life and expressions as the source of literature include the society, the personality of people in real life, the social situation, and so on. The personality as a part of human life and expressions is captured into a literary work and represented by the characters in it. Personality as the characteristics of individuals distinguish them based on emotion, thoughts, or behaviours. Social situation and social environment have the most influences to build personality in individuals.

Many kinds of literary works adopt human life and expressions to be expressed into an art of language. One of them is novel. Novel may express the author's personality, people's personality in real life, or just the author's imagination to build a personality in the characters within the story. One of the novels that represents human personality is a novel by Emily Bronte, *Wuthering Heights*.

This novel tells about the love story between Heathcliff and Catherine which involves the hatred and revenge by Heathcliff. His hatred and revenge to those who steal the one he loves and treat him badly lead him to be a cruel man. The conflicts between Heathcliff and other characters develop his personality and life from an innocent and poor boy to be a superior and wealthy man. By the end of the story, he can take over the estates of the two family (the Earnshaws and the Lintons). Wuthering Heights, where Heathcliff used to live here as a stranger, finally becomes his property and dwelling place. While Thrushcross Grange, the place where Heathcliff desires to take over as a revenge to Edgar Linton, also becomes his possession. The way Heathcliff struggles for his goals points out his progressive personality. From this point, the progressive personality of Heathcliff comes as the main focus in analyzing the novel in this thesis.

This novel can be analyzed using psychological theories since it tells about human life experience that has any close relationship to psychology. Heathcliff's personality is influenced by the social environment and situation. His life experience creates his emotion and behaviour that develops and becomes part of him. The personality development of Heathcliff becomes a consideration in analyzing this novel using Individual Psychology theory by Alfred Adler. The thesis is compiled with the title "Heathcliff's Personality Development in Emily Bronte's *Wuthering Heights*".

1.2 Research Problems

There are three main problems that will be discussed in this thesis:

1. How do Heathcliff's experiences affect his personality?

2. What are Heathcliff's specific goals which lead his personality to develop?
3. How does Heathcliff's personality develop from the beginning until the end of the novel?

1.3 Objectives of the Study

The specific purposes of this thesis are:

1. To explain Heathcliff's experiences that affect his personality.
2. To analyze the specific goals of Heathcliff which lead his personality to develop.
3. To explain how Heathcliff's personality develops from the beginning until the end of the novel.

1.4 Methods of the Study

In analyzing Emily Bronte's *Wuthering Heights*, library research method and psychological approach are used in this study. In the book *The Elements of Library Research*, George states that library research is "an investigation involving accepted facts, speculation, logical procedures rigorously applied, verification, evaluation, repetition, and ultimately an interpretation of finding that extends understanding" (2008: 22-23). She also adds that library research "involves identifying and locating sources that provide factual information or personal/expert opinion on a research question" (2008: 6). The data are collected from all possible sources taken from the library and the internet in the forms of books, journals, essay, or articles. These data consist information, opinions, and theories that support the study.

The study uses psychological approach to analyze the characters in the novel. This approach will be focused on the psychology of the literary works. From the book *Theory of Literature*, Wellek and Warren state, “Yet if we examine drafts, rejections, exclusions, and cuts more soberly, we conclude them not, finally, necessary to an understanding of the finished work or to a judgement upon it” (1956: 91). They add:

There remains the question of ‘psychology’ in the works themselves. Characters in plays and novels are judged by us to be ‘psychologically’ true. Situations are praised and plots accepted because of this same quality. Sometimes a psychological theory, held either consciously or dimly by an author, seems to fit a figure or a situation (1956: 51).

In other words, psychological approach views the psychological issues of the characters or situations within the work itself. By using this approach, the analysis of the thesis will be focused on the elements within the whole basic thoughts of the novel. This thesis will analyze the personality and social environment which influence behaviours, emotions, and thoughts of the character that lead to their personality development with library research method and psychological approach.

1.5 Writing Organization

The followings are how the thesis is organized:

1. Chapter I: Introduction

This chapter consists of the background of the study, research problems, objectives of the study, methods of the study, and writing organization.

2. Chapter II: Emily Bronte and Summary of *Wuthering Heights*

This chapter describes the biography of Emily Bronte as the author of *Wuthering Heights*. It also summarizes *Wuthering Heights* as the object in this thesis.

3. Chapter III: Theoretical Framework

This chapter contains theories on the intrinsic and extrinsic elements that are used in analyzing the novel. For the intrinsic elements, the thesis employs theory on setting, conflict, and character of the novel, while the concept Individual Psychology by Alfred Adler is used in analyzing the extrinsic element.

4. Chapter IV: Heathcliff's Personality Development in Emily Bronte's *Wuthering Heights*

This chapter is the main chapter of the thesis. It contains the discussion of the intrinsic and extrinsic analysis of *Wuthering Heights*. This chapter will explain Heathcliff's personality which develops from the beginning until the end of the novel. His lack of social interest creates his inferiority feeling and influences him to make his own path toward his goals. The main conflict is his revenge to those who treat him badly that develop his personality indirectly.

5. Chapter V: Conclusion

This is the last chapter of the thesis. This chapter concludes the summary and the result of the analysis about the progressive personality of Heathcliff in Emily Bronte's *Wuthering Heights*.

CHAPTER II

EMILY BRONTE AND SUMMARY OF *WUTHERING HEIGHTS*

2.1 Biography of Emily Bronte

Emily Bronte is best known as the author of the novel *Wuthering Heights*. She was born in Thornton, Yorkshire, England, on July 30, 1818. Emily was the fifth child of Reverend Patrick Bronte and Maria Branwell Bronte. Her mother died of cancer nine months she gave birth to her sister, Anne Bronte. The family thereafter moved to Haworth.

Emily was sent to the Clergy Daughters' School at Cowan Bridge at the age six years old, with Charlotte and her two oldest sisters, Elizabeth and Maria. In 1825, both Elizabeth and Maria died of tuberculosis which forced her father to remove Emily and Charlotte from the school and return home.

The three sisters and their brother, Patrick Branwell, were educated at home by their father and their aunt, Elizabeth Branwell. At the age of seventeen, Emily returned home because of her homesickness after three months staying at Roe Head School where her sister, Charlotte, became a teacher. When Emily was twenty, she became a teacher at Law Hill School on September 1838. In April 1839, she returned home again because her health was down. The three sisters planned to open a small school in their town. Emily and Charlotte went to Brussels and studied French and German for their future school. Then they returned home because of her aunt's death. They attempted to open their school

but they were unable to gain students. (<http://www.biography.com/people/emily-bronte-9227381>, accessed on 15 May 2015 at 11.30 am)

Bronte's children started to write story and poetry after moving to Haworth. Their gifted writing in literary was developed by their surroundings. Elizabeth and her brother, Branwell, wrote their fictional world called Angria while Emily and Anne wrote Gondal. They wrote both prose and poems about an imaginary place and its inhabitants. Emily also wrote other poems as well. Her sister Charlotte discovered some of Emily's poems and tried to publish them with her own works and some by Anne. The three sisters used male pen names for their collection, *Poems by Currer, Ellis, and Acton Bell*. Published in 1846, the book was only sold a few copies and got little attention. Again publishing as Ellis Bell, Emily published her work, *Wuthering Heights* in 1847. Her only published novel got wide critical and commercial acclaim.

Emily died of tuberculosis on December 19, 1848, nearly two months after her brother, Branwell, died of the same disease. Her health became worst because of the unhealthy conditions and the source of water in her house. Her sister Anne also fell ill and died of tuberculosis in the following May. After Emily's death, *Wuthering Heights* developed its reputation as a literary work after Charlotte edited and published it again under Emily's real name. (<http://www.poemhunter.com/emily-jane-bront/biography/>, accessed on 15 May 2015 at 11.30 am)

2.2 Summary of Emily Bronte's *Wuthering Heights*

The novel is opened by the visit of Mr. Lockwood to his landlord, Mr. Heathcliff in *Wuthering Heights*. Mr. Lockwood as the narrator is a tenant in Heathcliff's Thrushcross Grange. He meets with a woman whom he considers as a mistress and a young man. Because of the snowstorm, he has to stay the night in *Wuthering Heights*. Mr. Lockwood experiences many supernatural and strange things that happened in an unused chamber. He dreams seeing a ghost named Catherine. Feeling curious about the conditions, Mr. Lockwood begins to investigate the story of Heathcliff as he returns to Thrushcross Grange. Mr. Lockwood is helped by Nelly Dean, Mr. Heathcliff's servant in Thrushcross Grange.

As Nelly Dean starts to narrate the past of Mr. Heathcliff to Mr. Lockwood, the story begins. The owner of *Wuthering Heights*, Mr. Earnshaw brings home an orphan and homeless kid from Liverpool, Heathcliff. He grows up together with Mr. Earnshaw's children, Hindley and Catherine. Catherine is often spending her time to play with Heathcliff in the moors, while Hindley hates Heathcliff because he feels that Heathcliff has taken Mr. Earnshaw's affections. After Mr. Earnshaw died, Hindley becomes a master in *Wuthering Heights* with his wife, Frances. He also forces Heathcliff to be a servant instead of a member of the family.

A few months later, Heathcliff and Catherine make their way to Thrushcross Grange in order to spy on the inhabitants. They saw Edgar and Isabella Linton there. Heathcliff and Catherine finally get caught by them after they try to escape.

Lintons family are welcoming Catherine but not Heathcliff. Catherine begins to play along with Edgar. At first, Catherine splits her time between Heathcliff and Edgar later Catherine spends more time with Edgar. Heathcliff starts to feel jealous and ignored. One day, Heathcliff overhears the conversation between Catherine and Nelly Dean. She tells Nelly Dean that she can not marry Heathcliff. From this point, Heathcliff begins to take revenge and leave Wuthering Heights for three years without knowing the whole conversation about Catherine's feeling to him.

During Heathcliff's absence, Catherine is married to Edgar. Their relationships begin complicated after Heathcliff returns as a gentleman who becomes richer and stronger. He stays in Wuthering Heights and gambles with Hindley. Hindley thereafter mortgages his house after loses his wealth to pay the debts to Heathcliff. Staying in Wuthering Heights, Heathcliff teaches Hindley's son, Hareton, bad habits.

Soon, Heathcliff marries Isabella who falls in love with him after his returns. He has married Isabella, Edgar's sister, to take revenge to Edgar. After his marriage, Catherine gives birth to Cathy and dies. Filled with hatred, Heathcliff swears to avenge to Edgar and take control over Wuthering Heights and Thrushcross Grange. Not long after Catherine's death, Isabella gives birth to Linton. Hindley dies few months after his sister's death and Heathcliff gains control on Wuthering Heights and Hareton.

After seventeen years, Heathcliff has taken control over Wuthering Heights and Thrushcross Grange. He forces Cathy to marry Linton and Linton dies soon

afterwards. As time passes, the ghost of Catherine haunts Heathcliff. Catherine is the only one that Heathcliff desires the most. The only thing that Heathcliff actually wants is to be united with his soul mate, Catherine, even in death.

Not long after Mr. Lockwood knows the story, Mr. Heathcliff dies after four days refusing to eat. The novel ends with Heathcliff buried next to Catherine's grave. He finally reunites with Catherine. At the same time, the relationship between Cathy and Hareton grows smoothly. They soon will be united in a marriage.

CHAPTER III

THEORETICAL FRAMEWORK

3.1 Intrinsic Elements

In the book *Theory of Literature*, Wellek and Warren define intrinsic analysis as “the interpretation and analysis of the works of literature themselves” (1973:139). The intrinsic elements include theme, plot, setting, character, etc. The intrinsic elements that are analyzed in this thesis are character, setting, and conflicts.

3.1.1 Character

Character is a crucial elements in novels. Barnet, et. al in their book *An Introduction to Literature* define character as a figure and personality in literary work (1989: 37). In the book *A Handbook to Literature*, Holman mentions that character is “a brief descriptive sketch of a personage who typifies some definite quality” (1996: 79). The characters in the novels are described through the texts from various points of view.

There are two kinds of characters based on their personality. One is called static character and the other is called kinetic character. Hamilton had explained this in his book *A Manual of The Art of Fiction*:

... characters which may be called static, and which may be called kinetic. The first remain unchanged throughout the course of the story: the second grow up or down, as the case may be, through the influences of circumstances, of their wills, or of the wills of other people (1918: 82).

In other words, static character is a character that does not change throughout the story while kinetic character changes and develops based on the circumstances or conflicts in the story.

There are also two sorts of character: protagonist and antagonist. Holman says that protagonist is “the chief character in a play or story”, while antagonist is “the chief opponent or rival of the *protagonist*” (1960: 384). Thus, protagonists play as the main roles of the story and antagonists are those who are opposing protagonists. The determination of these sorts of characters can be considered through the delineation of the characters throughout the story. The delineation can be shown among the speech, action, or description in the novel.

Character comes as the centre of every events and conflicts in this novel. These types of characters can distinguish each personality of the characters in the novel.

3.1.2 Setting

Setting is one of the important elements in a novel. Setting covers environment in physical or social view. Holman in his book *A Handbook to Literature* says that setting is “the physical, and sometimes spiritual background against which the action of a narrative (novel, drama, short story, poem) takes place” (1960: 413). Klarer also defines setting in his book *An Introduction to the Literary Studies* as “the location, historical period, and social surroundings in which the action of a text develops” (2004: 25). From these definition, setting can be divided into three kinds; these are setting of place, setting of time, and social setting.

Setting of place tells the readers about the physical condition of the event taking place, while setting of time tells the readers about a certain time of the event happened. The term of social setting is described by Hudson below:

Thus we have novels of the sea and of military life; of the upper classes, the middle classes, the lower classes: of industrial life, commercial life, artistic life, clerical life, and so on... Frequently, of course, the local type of character is presented amid its natural surroundings, but often its peculiarities are brought out by the device of transplanting it into another and contrasted environment (1913: 210).

Setting is described directly in a text in order support the action, characters, and novel's perspective. This study can see the background of the character in facing every problems and conflicts in the novel. The analysis of setting can also help in observing the causes of these conflicts related to the topic of the thesis.

3.1.3 Conflicts

Conflicts is the central issue which arouses the story. There are many conflicts within a novel. Holman in his book *A Handbook to Literature* says that conflict is the struggle between two opposing forces in the story (1996: 105). Wellek and Warren also state that conflict “suggests some matching of approximately equal forces, suggests action and counteraction” (1956: 217). These forces develop the movements of the story. Conflicts are usually emerged by the forces of protagonist and antagonist.

There are two types of conflicts. One is internal conflict and the other is called external conflict. Internal conflict is the struggle between the character against himself. In *The Bedford Introduction to Literature*, Meyer states that

“conflict may also be internal; in such a case some moral or psychological issue must be resolved within the protagonist” (1990: 45). External conflicts occur outside of the character in opposition to another individual, nature, or society (1990: 45). Three main categories of external conflicts according to Holman are man against man, man against nature, and man against society (1960: 105). Man against man or man against another individual is the struggle between the character against another character in the story. This conflict is very common and can be found out in many novels. The conflict is usually occurred between protagonist and antagonist. Man against nature is the struggle against the forces of nature. The climate, wild beasts, the sea, and the storm are examples of the forces of nature. Man against society is the struggle against the social group or more general conflicts such as poverty, racial hostility, or social norms.

2.2 Individual Psychology

Individual Psychology is a branch of psychology developed by Alfred Adler that studies human as a unity. Adler believes that human is a social being. As a social being, an individual's behavior is mostly influenced and motivated by social environment. Their movement in life is led by their own goals, which make them to truly realize what they are doing and why they are doing it. Thus, individuals themselves do determine who they are. Adler claims that an individual's personality is not determined once and for all, but an individual's personality is determined in the process of development as the results of their actions and experiences so that their behavior can be understood. Thus, Adler

defines human personality as a unity (Adler, 1929: 58-61). People are indivisible for what they are doing as their goals of life.

In *Theories of Personality*, Feist and Feist write that Adler claimed, “people are born with weak, inferior bodies – ...” (2008: 69). Since individuals are born weak, they need supports from community so that they have to be interested in the community around them. As they interact with community, their incapacabilities may grow less or greater. From this feeling, they have a will to compensate their incapacabilities and it becomes their orientation in their life. In the book *The Science of Living*, Adler states that individuals have their own way of selecting all possible memories oriented to their need, as a compensation of their inferiority (1929: 11). This compensation then moves toward an ideal completion or goals of an individual which affects in how they live and determines their behaviors, thoughts, and personality. Since individuals are a social being, social environment comes as a crucial impact in developing their behaviors and personality. The seeking of compensation also sets their life whether they are able to live on both individual or social terms.

There are four concepts of Individual Psychology that are used to analyze Emily Bronte’s *Wuthering Heights*. They are social interest, goal orientation, inferiority complex, and superiority complex. These concepts are related to one as a unity. These concepts can explain an individual’s development to be who he is and make his behavior and personality understandable.

2.2.1 Social Interest

Social interest is introduced by Adler using the term *Gemeinschaftsgefühl*. This term does not have any explicit definition and can not be explained in such words. The brief definition is explained by Jess Feist and Gregory J. Feist in their book, *Theories of Personality*, that social interest is “a feeling of oneness with all humanity; it implies membership in the social community of all people” (2009: 75). Aslinia, Rasheed, and Simpson write that “The concept of social interest relates closely to the importance that collectivist cultures place on social embeddedness and the state of safety and security that is developed by being a part of a larger entity” (2011: 6). These definitions reveal social interest as an important element to build a good cooperation and entity between an individual to other individual. It may be defined as a standard of human life to determine whether his life is useful or useless.

Social interest comes as potentiality in everyone. The first stage develops in the relations among the members of a family. Parents have a significant role in developing the social interest of their children. If the parents are able to encourage their children’s mature social interest, children will get their useful side of life and capable to make a good cooperation with society. On the other side, the parents who discourage their children may prevent children’s social interest. Adler believes that social environment has the most influences in creating children’s personality (Feist and Feist, 2008: 76).

People who have social interest may get their courage and confidence in themselves. They are regarded as having achieved their useful side of life. They

work with society because they need to do it as an important way to survive within society without their unselfishness. However, people who lack of social interest is being oriented toward their useless side of life. In the book *The Science of Living*, Adler says that “the individuals who lack social interest are those who make up the groups of problem children, criminals, insane persons, and drunkards” (1929: 40). He also adds:

His lack of social interest, which puts his activity on the useless side of life, is connected with a lack of courage, with cowardice, but he does not know this. Those who turn to the useless side of things are often afraid of darkness and isolation; they wish to be with others (1929: 50).

People who lack of social interest can not distinguish right and wrong like other people who have social interest. The understanding of social interest can show us the useful or useless side of life in individuals. If they are lack of social interest, they may not be able to build a good relationship with other people. They also incapable to overcome their problems in life.

2.2.2 Goal Orientation

Goal orientation can be defined as a direction to everyone’s acts toward their future. Adler in his book, *The Science of Living*, explains that goal orientation “marks the line of direction for all his [individuals] acts and movements” (1929: 33). This goal supports in understanding the hidden meaning of various acts of people. Each person creates his goals in life in their childhood. When they are children, their inferiority feelings to the adults make them set their powers and goals. This goals are set as their compensation of their inferiority. At this point, they make their own path oriented to their goals. This moment arouses

their behaviour and personality. They are striving to achieve their goals in many ways. By their goals, people can overcome their inferiority because they have in mind their superiority in the future. Adler states in his book *The Science of Living*, “Without the sense of a goal individual activity would cease to have any meaning” (1929: 34). For some cases, this goals can be fictional and unclear. People may have failed to get their goals. However, this goals have a significant meaning to unite people’s personalities and make their behaviours understandable.

2.2.3 Inferiority Complex

People’s goals are created by their incapable feelings since they were children. Children feel weaker and smaller than adults. Such feeling is called inferiority feeling. According to Jess Feist and Gregory J. Feist in *Theories of Personality*, individual’s life begins with “physical deficiencies that activate feelings of inferiority—feelings that motivate a person to strive for either superiority or success” (2009: 70). This feeling forms incompleteness, weakness, and fears in individuals.

Inferiority feeling may be constructive or destructive to individuals. From inferiority feelings, they may develop a will to grow up and become capable. They desire to become more powerful and capable which lead their ways to achieve their goals. They make many ways to get their goals depending on their experience of life. They will get many problems of life to be solved in order to achieve their goals. Sometimes they feel impatient to overcome their difficulties. This indicates a great feelings of inferiority.

The great feelings of inferiority is called inferiority complex. Adler states in *The Science of Living*, “This is an abnormal and pathological expression of the feeling of inferiority ... The abnormal feeling of inferiority has acquired the name of ‘inferiority complex’” (1929: 74). The inferiority complex will withdraw them from a dominant society to another society where they can dominate and take over. This feelings also drive them to overcome their difficulties with unnecessary things such as fighting, revenge, impertinent, or being arrogant.

2.2.4 Superiority Complex

Inversely, there is superiority feeling. Superiority feeling can be defined as feeling capable to solve problems in achieving the goals. Superiority is the point where individuals attain their goals. There will be a movement in individual’s life once their superiority feeling appears. This movement indicates that they are striving for their superiority. Adler states, “...life is the attainment of a goal or form, and it is the striving for superiority which sets the attainment of form into motion” (1929: 79-80).

Superiority feeling arises when inferiority feeling appears. People who feel inferior will make an effort to cover it up with their superior feeling. Once they fail in facing an obstacle toward their goals, they will create another path which they consider as the better path. This path is not always good for them and other individuals. They will feel success in facing the obstacles with such feeling. This feeling is a sign that there is an eager desire of superiority.

The eager desire of superiority make them consider that other people are inferior. Adler writes, “It is as if they were trying to lift themselves on their toes in

order to appear greater and to gain by this easy method success, pride and superiority” (1929: 83). This desire shapes their behaviour and attitude into an abnormal superiority. This is what Adler called superiority complex.

Superiority complex is the high level of superiority feeling. Adler explains, “... the word complex as attached to inferiority and superiority merely represents an exaggerated condition of the sense of inferiority and the striving for superiority” (1929: 79). The example of superiority complex is a criminal. Once they succeed deceiving police, he considers himself to be more superior than police. Another example is an intimidation. People who intimidate others will feel more powerful. They dominate their inferior friends and consider themselves as heroes.

Inferiority and superiority complex are naturally connected. They are complementary to each other. In the *Understanding Life*, Adler writes:

Moreover, the two complexes are naturally related. We should not be astonished if in the cases where we see an inferiority complex we find a superiority complex more or less hidden. On the other hand, if we inquire into a superiority complex and study its continuity, we can always find a more or less hidden inferiority complex (1997: 33).

Inferiority complex may appear in the beginning as the result of incapability, while superiority complex arises as a continuity of individual’s movement in life to compensate their incapability.

CHAPTER IV

HEATHCLIFF'S PERSONALITY DEVELOPMENT

IN EMILY BRONTE'S *WUTHERING HEIGHTS*

4.1 Analysis of Emily Bronte's *Wuthering Heights*' Intrinsic Elements

4.1.1 Analysis of *Wuthering Heights*' Characters

Character is the most significant element in the novel. There are two types of the character, static character and kinetic character. As it has explained before, dynamic character has many changes in his/her personality while static character does not changes throughout the story. Besides those types of character, protagonist and antagonist come as the two opposite characters of the novel. Those types of characters can differentiate one character from other characters. There are three characters in *Wuthering Heights* that are analyzed here. They are Heathcliff, Catherine, and Hindley. These characters have a particular influence to one another in building their own character. These characters can be described through the dialogues and actions of themselves or other characters.

a. **Heathcliff**

Heathcliff is the center of the story which makes him to be a protagonist character. From the beginning of the story, there is something inside him that makes the narrator, Lockwood, curious to know his background. This is the starting point of the story. Lockwood asks his servant, Nelly Dean, to explain Heathcliff's life and character. The starting point of the story can be described in this conversation between Lockwood and Nelly Dean.

‘Oh, I’ll turn the talk on my landlord’s family!’ I thought to myself. ‘A good subject to start – and that pretty girl-widow, I should like to know her history; wheter she be a native of the country, or, as is more probable, an exotic that the surly idigenae will not recognize for kin.’

With this intention, I asked Nelly Dean why Heathcliff let Thrushcross Grange, and preferred living in situation and residence so much inferior (1996: 24).

This conversation indicates Mr. Lockwood’s curiosity to Heathcliff. He adds, “He [Heathcliff] must have had some ups and downs in life to make him such a churl. Do you know anything of his history?” (1996: 25). Lockwood wants to know more about Heathcliff’s history. Heathcliff’s unfriendly appearance when he first came to meet him sets his curiosity. From his curiosity, the story begins. Nelly Dean tells him about Heathcliff’s history.

The story is ended by Heathcliff’s last breath. Nelly Dean says:

Having succeeded in obtaining the entrance with another key, I ran to unclosethe panels, for the chamber was vacant – quickly pushing them aside, I peeped in. Mr. Heathcliff was there, laid on his back. His eyes met mine so keen, and fierce, I started; and then, he seemed to smile.

I could not think him dead – but his face and throat were washed with rain; the bed-clothes dripped, and he was perfectly still. The lattice, flapping to and fro, had grazed one hand that rested on sill – no blood trickled from the broken skin, and when I put my fingers to it, I could doubt no more – he was dead and stark (1996: 246)!

Nelly Dean who tells the story about Heathcliff’s past also tells Heathcliff’s death in the end of the novel. This conversation shows that Heathcliff is the center of all conflicts in the story. He is the background of this story-telling. The story flows along with Heathcliff’s first appearance, Heathcliff’s conflicts, and Heathcliff’s death. This makes him becomes a protagonist character in *Wuthering Heights*.

As the main character in the story, Heathcliff is also categorized as kinetic character. His personality changes from his childhood to adult. Nelly Dean says about Heathcliff when he is still a kid:

However, I will say this, he was the quietest child that I ever nursed watched over. The difference between him and the others forced me to be less partial: Cathy and her brother harassed me terribly: *he* was as uncomplaining as a lamb, though hardness, not gentleness, made him give little trouble (1996: 27).

Nelly Dean describes Heathcliff as the quiet child. Differ from Hindley and Catherine who often harass her, Heathcliff shows his patient character through hardness. Nelly Dean also says that, “He complained so seldom, indeed, of such stirs as these, that I really thought him not vindictive – I was deceived, completely, as you will hear” (1996: 29). Nelly Dean thinks that Heathcliff is not a troublesome kid. However, her last words in this quotation indicates that she is wrong for saying these opinion. This is an indication of Heathcliff’s changes character.

Heathcliff’s personality changes to a vindictive and rough man. Some bad treatments from people around him influence his character. Lockwood and Nelly Dean talk about Heathcliff’s rough character:

‘A rough fellow, rather, Mrs Dean. Is not that his [Heathcliff] character?’
 ‘Rough as a saw-edge, and hard as whinstone! The less you meddle with him the better’ (1996: 25).

Lockwood who just comes to Wuthering Heights says that Heathcliff is a rough fellow. It shows that Heathcliff has a different character from his first description.

His violent character can be seen in the conversation between Heathcliff and Nelly Dean below:

On my inquiring the subject of his thoughts, he answered gravely –

‘I’m trying to settle how I shall pay Hindley back. I don’t care how long I wait, if I can only do it, at last. I hope he will not die before I do!’

‘For shame, Heathcliff!’ said I. ‘It is for God to punish wicked people; we should learn to forgive.’

‘No, God won’t have the satisfaction that I shall,’ he returned. ‘I only wish I knew the best way! Let me alone, and I’ll plan it out: while I’m thinking of that, I don’t feel pain’ (1996: 44).

The conversation between Heathcliff and Nelly Dean reveals his vindictive character. Heathcliff can not bear Hindley’s abuse to him. Therefore, he wants to pay back Hindley’s abuse by his revenge. Heathcliff’s personality changes with full of hatred and revenge by Isabella’s words:

‘...Whatever he may pretend, he wishes to provoke Edgar to desperation: he says he has married me on purpose to obtain power over him; and he shan’t obtain it - I’ll die first! I just hope, I pray, that he may forget his diabolical prudence and kill me! The single pleasure I can imagine is to die, or to see him dead!’ (1996: 112).

Isabella, Heathcliff’s wife, says that Heathcliff want to take over Edgar’s possession. She also says that Heathcliff does this to provoke Edgar. Not only Hindley, Heathcliff also has a grudge toward Edgar who steals his love and wants to take revenge by Isabella’s words. This character is different from the opinion that Nelly Dean described before when he first appears in *Wuthering Heights*.

From the quotations above, Heathcliff’s personality changes from the beginning until the end of the story. His changes of personality is influenced by

another character and social environment. His quiet and uncomplaining character when he is young turn into rough and vindictive character.

Most of the events in the novel are explained about his life and personality since his childhood. This considers Heathcliff as a protagonist in the novel. His bad social environment and treatments turn him from quiet child into rough man. Thus, Heathcliff can be defined as a kinetic character throughout the story.

b. Catherine Earnshaw

Besides Heathcliff, Catherine is considered as a protagonist in the novel. She has a big role in the main conflict of the novel. While Heathcliff drives the story by raising the conflicts, Catherine comes as the reason behind every conflicts in his life.

The first appearance of Catherine is described by Lockwood. She appears as a ghost in Lockwood's dream.

The intense horror of nightmare came over me; I tried to draw back my arm, but the hand clung to it, and a most melancholy voice sobbed,

‘Let me in – let me in!’

‘Who are you?’ I asked, struggling, meanwhile, to disengage myself.

‘Catherine Linton,’ it replied, shiveringly (why did I think of *Linton*? I had read *Earnshaw* twenty times for Linton), ‘I’m come home, I’d lost my way on the moor!’

...

‘Begone!’ I shouted, ‘I’ll never let you in, not if you beg for twenty years!’

‘It is twenty years,’ mourned the voice, ‘twenty years, I’ve been a waif for twenty years!’ (1996: 18).

Lockwood dreams about the ghost of Catherine. The ghost tells that she has lost the way to the moor, the place where Lockwood stays the night at. This dialogues reveal the existence of Catherine although Lockwood never meets her. The

ghost's words about her lost for twenty years foreshadows the reader about a certain event in the past. After Lockwood wakes up from his nightmare, he tells Heathcliff about the ghost.

'If the little fiend had got in at the window, she probably would have strangled me!' I returned. '... And that minx, Catherine Linton, or Earnshaw, or however she was called – she must have been a changeling – wicked little soul! She told me she had been walking the earth these twenty years: a just punishment for her mortal transgressions, I've no doubt!'

...

I obeyed, so far as to quit the chamber: when, ignorant where the narrow lobbies led, I stood still, and was witness, involuntarily, to a piece of superstition on the part of my landlord which belied, oddly, his apparent sense.

He got on to the bed, and wrenched open the lattice, bursting, as he pulled at it, into an uncontrollable passion of tears.

'Come in! come in!' he sobbed. 'Cathy, do come. Oh, do - *once* more! Oh! my heart's darling! hear me *this* time – Catherine, at last!' (1996: 19-20).

When Lockwood tells about Catherine's ghost to Heathcliff, Heathcliff becomes so angry to him. Then Lockwood realizes, as he walks out from the moor, Heathcliff shouts and cries to Catherine. The way he says 'my heart's darling' points out that Catherine is formerly his loved one. Heathcliff's character as a hard man turns into a weak one once he remembers about Catherine. This case implies that Catherine is the key of Heathcliff's life.

As the story by Nelly Dean begins, Catherine and Heathcliff are close to each other since childhood. Nelly Dean says, "Miss Cathy and he [Heathcliff] were very thick; ...(1996: 27)". Their closeness then becomes love. Catherine tells Nelly Dean about her feeling, "... so he [Heathcliff] shall never know how I

love him; and that, not because he's handsome, Nelly, but because he's more myself than I am. Whatever our souls are made of, his and mine are the same, ... (1996: 59)". From her words, it can be seen how she loves Heathcliff. She claims that herself and Heathcliff are unity.

From the dialogues above, the love between Heathcliff and Catherine becomes the point of every conflicts in the novel. The ghost of Catherine considers that their love still exists eventhough she has died. The love story between them also still exists after Heathcliff's death. Nelly Dean tells about a little man who are crying when Lockwood meets him in his way to Grange. A little man says, "'They's Heathcliff and a woman, yonder, under t' Nab,'" (1996: 247). It can be seen that Heathcliff and Catherine is still 'together' even after their death. Thus, Catherine as Heathcliff's love can be defined as a protagonist from her significant existence in the novel.

Catherine's personality in the novel can be defined as a static character. She has not any particular developments or changes in her personality. When she was young, Nelly Dean states:

Her spirits were always at high-water mark, her tongue always going – singing, laughing, and plaguing everybody who would not do the same. A wild, wick¹ slip she was – ... I believe she meant no harm; for when once she made you cry in good earnest, it seldom happened that she would not keep you company; and oblige you to be quiet that you might comfort her.

...

In play, she liked, exceedingly to act the little mistress; using her hands freely, and commanding her companions: she did so to me, but I would not bear slapping, and ordering; and so I let her know (1996: 30).

Nelly Dean explains about Catherine's character. She says that Catherine is a wild and wicked girl. Nelly Dean also states that she acts like a little mistress. She often orders and has the heart to slap to other people.

When she grows up, her character does not change. Nelly Dean says:

At fifteen she was the queen of the country-side; she had no peer; and she did turn out a haughty, headstrong creature! I own I did not like her, after infancy was past; and I vexed her frequently by trying to bring down her arrogance: ... (1996: 47-48).

This explanation describes Catherine's character which is not far from her childhood character. Her 'arrogant' character represents her 'wild' character as Nelly Dean states in the quotation above. When she becomes an adult, her wicked character is described in this dialogues:

She stepped behind me and whispered crossly, 'Take yourself and your dusters off; when company are in the house, servants don't commence scouring and cleaning in the room where they are!'

...

She, supposing Edgar could not see her, snatched the cloth from my hand, and pinched me, with a prolonged wrench, very spitefully on the arm.

...

She stamped her foot, wavered a moment, and then, irresistibly impelled by the naughty spirit within her, slapped me on the cheek: a stinging blow that filled both eyes with water.

...

Little Hareton, who followed me everywhere, and was sitting near me on the floor, at seeing my tears commenced crying himself, and sobbed out complaints against 'wicked aunt Cathy,' which drew her fury on to his unlucky head: she seized his shoulders, and shook him till the poor child waxed livid, ... (1996: 51-52).

Catherine gets mad at Nelly Dean for not obeying her order to leave the room. She is 'using her hands freely', as Nelly Dean describes in her childhood character, by pinching and slapping Nelly Dean. Little Hareton who sees her then crying and sobbing. He says that Catherine is 'wicked'. Hearing his crying, Catherine shakes him. Her actions toward Nelly Dean and little Hareton represents her character as a 'wild' and 'wicked' girl which does not change throughout the story.

Another case that represents her static character is described in Nelly Dean's words below:

She rang the bell till it broke with a twang; I entered leisurely. It was enough to try the temper of a saint, such senseless, wicked rages! There she lay dashing her head against the arm of the sofa, and grinding her teeth, so that you might fancy she would crash them to splinters! (1996: 87).

The moment when she has married with Edgar, her 'wild' character appears again. The quotation above explains her bad temper when she gets mad. Her acts when she gets mad imply her nature character as a naughty girl. Thus, from the explanation above, it can be concluded that Catherine is a static character. Her character as a 'wild' and 'wicked' girl does not change throughout the story.

c. Hindley Earnshaw

In the novel, Hindley Earnshaw becomes an antagonist one. He is the rival of the main character, Heathcliff. Hindley hates Heathcliff since Heathcliff came to Wuthering Heights. His hatred is explained by Nelly Dean in her narration, "Miss Cathy and he [Heathcliff] were now very thick; but Hindley hated him, and to say the truth I did the same; ..." (1996: 27). This quotation explains how Hindley hates Heathcliff. His hatred continues until he becomes adult.

‘At present, convey yourself and him away – And, hark you, Heathcliff! clear you too, quite from my reach and hearing . . . I wouldn’t murder you to-night, unless, perhaps, I set the house on fire; but that’s my fancy goes –’ (1996: 55).

Hindley’s words toward Heathcliff implies his hatred to him. He dislikes him for coming to his sight. From his hatred toward Heathcliff since childhood shows his opposite side to him. Nelly Dean says, ”... How has he [Heathcliff] been living? how has he got rich? why is he staying at Wuthering Heights, the house of a man whom he abhors? They say Mr. Earnshaw is worse and worse since he came“ (1996: 76). The word ‘abhors’ explains that Hindley and Heathcliff are rivals. These two characters hates each other. This description is enough to say that Hindley is an antagonist character to Heathcliff.

Hindley’s character throughout the novel can be defined as a static character. His character does not change from the beginning until the end of the novel. Nelly Dean tells about Hindley’s bad treatment to Heathcliff when they are young. Heathcliff wants to exchange his horse with Hindley’s. However, Hindley shows his rough attitude to him.

Hindley threw it, hitting him [Heathcliff] on the breast, and down he fell, but staggered up immediately ...

‘Take my colt, gipsy, then!’ said young Earnshaw, ‘And I pray that he may break your neck, take him, and be damned, you beggarly interloper! and wheedle my father out of all he has, only, afterwards, show him what you are, imp os Satan – And take that, I hope he’ll kick out your brain!’ (1996: 28).

Hindley’s rudeness with his words and treatments to Heathcliff explains his hatred to him. He wants something bad to come to Heathcliff. When Mr. Earnshaw died, Hindley becomes a master in Wuthering Heights. He begins to treat Heathcliff

arbitrarily. Catherine, his young sister explains Hindley's bad character in her diary.

‘An awful Sunday!’ commenced the paragraph beneath. ‘I wish my father were back again. Hindley is detestable substitute – his conduct to Heathcliff is atrocious – H. and I are going to rebel – we took our initiatory step this evening (1996: 14).

Not only Heathcliff, Catherine as Hindley's sister also feels that Hindley is very cruel. Hindley forces Catherine and Heathcliff to do what he wants they do. Thus, she plans to rebel as she writes in her diary. Hindley's cruel character is also shown in the quotation below:

‘There, I've found it out at last!’ cried Hindley, pulling me [Nelly Dean] back by the skin of my neck, like a dog. ‘By heaven and hell, you've sworn between you to murder that child [Hareton]! I know how it is, now, that he is always out of my way. Bu with the help of Satan, I shall make you swallow the carving knife, Nelly! You needn't laugh; for I've just crammed Kenneth, head-downmost, in the Blackhorse marsh: and two is the same as one – and I want to kill some of you, I shall have no rest till I do!’ (1996: 53).

Hindley behaves so cruel to Nelly Dean, his servant. He also do the same thing to his own child, Hareton. He abandons and neglects Hareton until Hareton feels scared of his father.

Hindley's bad character, naughty, cruel, and rough are explained in the novel from the beginning until the end. He treats everyone in a bad manner espescially to the one he hates the most, Heathcliff. Hindley's character that does not change throughout the novel makes him to be a static character. Besides that, his hatred and opposite side towards the main character, Heathcliff, makes him to be an antagonist character in the novel.

4.1.2 Analysis of *Wuthering Heights*' Setting

As other literary works like drama and short story, a novel has setting to let the reader understanding the situation and condition throughout the novel. *Wuthering Heights* occurs between 1801 until 1802. The novel is opened by the visit of Lockwood as the narrator to Wuthering Heights. It is written, "1801. - I have just returned from a visit to my landlord – the solitary neighbour that I shall be troubled with (1996:1)". The story is ended in 1802 by his visit to Thrushcross Grange after his seven months leaving.

1802. - This September I was invited to devastate the moors of a friend in the north, and on my journey to his abode, I unexpectedly came within fifteen miles of Gimmerton ...

....

A sudden impulse seized me to visit Thrushcross Grange. It was scarcely noon, and I conceived that I might as well pass the night under my own roof as in an inn (1996: 224).

From the quotations above, it is explained that *Wuthering Heights* occurs in 1801 until 1802. As its title, most of the story in the novel takes place in Wuthering Heights. Another place that has a significant role in revealing the story is Thrushcross Grange. Lockwood as the narrator says, "Wuthering Heights is the name of Mr. Heathcliff's dwelling" (1996: 2). When he introduces himself as a new tenant in Thrushcross Grange, Heathcliff states, "Thrushcross Grange is my own, sir," (1996: 2). The story then continues which takes place in these two dwellings. Lockwood says:

1801. - I have just returned from a visit to my landlord - the solitary neighbour that I shall be troubled with. This is certainly a beautiful country!

In all England, I do not believe that I could have fixed on a situation so completely removed from the stir of society (1996: 1).

His words reveal that *Wuthering Heights* and *Thrushcross Grange* are two dwelling places in England.

Since Emily lives in England and writes the book in 1840s, the social condition at that time influences the setting of the novel. In 1760s until 1850s, Industrial Revolution in England emerges and gives many impacts in political, economic, and social condition. It shows that *Wuthering Heights* indirectly represents the situation in England between these years. England's economic condition during this years is depressed. The social classes are disrupted. There is an inequality between classes. During this years, lower class fights for a fair condition in society, while upper class defends themselves in a chaotic situation.

The social situation of England during this time is reflected by the social condition in the novel. Heathcliff's first appearance as a homeless, poor, and orphan kid from Liverpool represents a lower class in the novel since he does not possess any property like his surroundings. In the other side, Hindley and Edgar represent middle class and upper class since they possess *Wuthering Heights* and *Thrushcross Grange*. The social situation in the novel also affects their manner and behaviors.

Social situation forces Heathcliff to survive by his own power. He has to struggle by himself to get his social status among the superior classes in *Wuthering Heights* and *Thrushcross Grange*. Hindley's actions toward Heathcliff explain that there is a gap between social classes during this time.

He [Hindley] drove him [Heathcliff] from their company to the servants, deprived him of the instructions of the curate, and insisted that he should labour out of doors instead; compelling him to do so as hard as any other lad on the farm (1996: 33).

Lintons family as the upper class always shows their different social life to Heathcliff by their actions and words. Lintons's first meeting with Heathcliff is when they caught him sneaking in Thrushcross Grange with Catherine Earnshaw.

... Oho! I [Mr. Linton] declare he [Heathcliff] is that strange acquisition my late neighbour made, in his journey to Liverpool - a little Lascar, or an American or Spanish castaway."

"'A wicked boy, at all events,' remarked the old lady, 'and quite unfit for a decent house! Did you notice his language, Linton? I'm shocked that my children should have heard it'" (1996: 36).

Mr. Linton mentions Heathcliff's background before coming to Earnshaws family. He says 'strange acquisition' to clarify that Heathcliff is an outsider among them. The same as his husband, Mrs. Linton states that Heathcliff is unfit living in Wuthering Heights. These actions imply the social issues between classes during this years.

Those explanations represent the condition and situation in *Wuthering Heights* during 1801 and 1802. These conditions is an implication of England's condition during Industrial Revolution in 1760s until 1850s where there is still a gap between social classes. Heathcliff's behaviors and actions are the result of this social condition. His revenge implies his struggle to get a spot among his superior surroundings. His social condition then comes as the crucial motive of his personality development.

4.1.3 Conflicts in *Wuthering Heights*

Conflicts become the central issues in developing Heathcliff's personality. There are so many conflicts, whether they are internal or external conflicts, that must be passed by Heathcliff. One of the conflicts is Heathcliff against himself. The conflict between Heathcliff against himself can be seen in this dialogue;

'Did she say she was grieved?' he inquired, looking very serious.
'She cried when I told her you were off again this morning.'
'Well, I cried last night,' he returned, 'and I had more reason to cry than she' (1996: 40).

Heathcliff tells to Nelly Dean that he is cried. He adds that he has more reason to cry. However, he does not mention the reason of his crying. There is no certain explanation of his crying, whether it is because of other characters or something else. Therefore, his crying denotes a conflict between Heathcliff and himself.

Heathcliff's conflict against himself is also shown in Nelly Dean's words. There is scene where Hareton, Hindley's son, falls from upstairs. Nelly Dean says:

... and, at the instant when my eye quitted Hareton, he gave a sudden spring, delivered himself from the careless grasp that held him, and fell.

There was scarcely time to experience a thrill of horror before we saw that the little wretch was safe. Heathcliff arrived underneath just at the critical moment; by a natural impulse he arrested his descent, and setting him on his feet, looked up to discover the author of the accident.

A miser who has parted with a lucky lottery ticket for five shillings, and finds next day he has lost in the bargain five thousand pounds, could not show a blanker countenance than he did on beholding the figure of Mr. Earnshaw above. It expressed, plainer than words could do, the intensest anguish at having made himself the instrument of thwarting his own revenge. Had it been dark, I daresay he would have tried to remedy the mistake by smashing Hareton's skull on the steps; but, we witnessed his

salvation; and I was presently below with my precious charge pressed to my heart (1996: 54).

Nelly Dean explains Heathcliff's salvation unintentionally by catching Hareton when he falls. However, the cold and regretful expression can be seen on Heathcliff's face. Nelly Dean presumes that Heathcliff will regret his action by saving Hindley's son. He will let Hareton to fall as his revenge to Hindley. The expression by Heathcliff denotes his conflict against himself. He saves Hareton unintentionally and regrets what he has done.

The inner conflicts of Heathcliff can be seen in the explanation by Nelly Dean. Nelly Dean says:

Ere this speech ended, I became sensible of Heathcliff's presence. Having noticed a slight movement. I turned my head, and saw him rise from the bench, and steal out, noiselessly. He had listened till he heard Catherine say it would degrade her to marry him, and then he stayed to hear no farther (1996: 59).

Nelly Dean's words above tells about Catherine's reluctance to marry Heathcliff. Catherine confesses to Nelly Dean that when she decides to marry Heathcliff, it will degrade her status. Nelly Dean realizes Heathcliff's presence. Heathcliff who has a feeling toward Catherine overhears Catherine's statement and can not stay any longer. He chooses to leave them noiselessly.

From this conversation, Heathcliff's conflict against his feeling is turned up. He leaves the house for three years after he heard Catherine's confession. His silence and absence for three years show his disappointment to his own feeling. This conflict becomes a starting point to his revenge.

Another inner conflicts by Heathcliff can be seen in his story to Nelly Dean about the day Catherine's burial. He says:

... I [Heathcliff] appeared to feel the warm breath of it displacing the sleet-laden wind. I knew no living thing in flesh and blood was by; but, as certainly as you perceive the approach to some substantial body in the dark, though it cannot be discerned, so certainly I felt that Cathy was there: not under me, but on the earth.

'A sudden sense of relief flowed from my heart through every limb. I relinquished my labour of agony, and turned consoled at once: unspeakably consoled. Her presence was with me: it remained while I re-filled the grave, and led me home. You may laugh, if you will; but I was sure I should see her there. I was sure she was with me, and I could not help talking to her (1996: 212).

Heathcliff's words reveals his endless feeling to Catherine. Eventhough Catherine is died, he can feel Catherine's presence. This dialogue denotes that Catherine always haunts Heathcliff. Her presence haunts him until his death. Catherine's haunting indicates Heathcliff's inner conflicts by the end of the novel.

Besides internal conflicts, there are external conflicts between Heathcliff against other characters. The first Heathcliff's conflict against other character comes to Hindley. Hindley always abuses and oppresses Heathcliff in Wuthering Heights. Heathcliff who can not bear to be abused wants to take revenge to Hindley. He speaks to Nelly Dean, "I'm trying to settle how I shall pay Hindley back. I don't care how long I wait, if I can only do it, at last. I hope he will not die before I do! (1996: 44)". Heathcliff plans to take revenge to Hindley. He states that he wants to pay back what Hindley has done to him. This statement points out the conflict between Heathcliff and Hindley within the novel. The conflict between Heathcliff and Hindley continues after three years Heathcliff's absence. He comes back to Wuthering Heights and prefers to stay there with Hindley.

Isabella in her letter talks about Heathcliff and Hindley's conflicts which never ends.

'Look here!' he replied, pulling from his waistcoat a curiously-constructed pistol, having a double-edged spring knife attached to the barrel. 'That's a great tempter to a desperate man, is it not? I cannot resist going up with this every night, and trying his door. If once I find it open he's done for; I do it invariably, even though the minute before I have been recalling a hundred reasons that should make me refrain: it is some devil that urges me to thwart my own schemes by killing him. You fight against that devil for love as long as you may; when the time comes, not all the angels in heaven shall save him!' (1996: 103).

This dialogue reveals Hindley's hatred to Heathcliff as he wants to kill him anytime. Their conflicts since childhood become greater. Heathcliff wants to avenge Hindley, while Hindley has an intention to kill him.

Edgar Linton becomes the second rival to Heathcliff after Hindley.

Heathcliff fights against Edgar in getting Catherine's affection. Heathcliff states:

'You suppose she [Catherine] has nearly forgotten me?' he [Heathcliff] said. 'Oh, Nelly! you know she has not! You know as well as I do, that for every thought she spends on Linton she spends a thousand on me! ...

'Yet I was a fool to fancy for a moment that she valued Edgar Linton's attachment more than mine. If he loved with all the powers of his puny being, he couldn't love as much in eighty years as I could in a day. And Catherine has a heart as deep as I have: the sea could be as readily contained in that horsetrough as her whole affection be monopolised by him. Tush! He is scarcely a degree dearer to her than her dog, or her horse. It is not in him to be loved like me: how can she love in him what he has not?' (1996: 110).

Heathcliff expresses his rivalry with Edgar Linton from this dialogue. This dialogue also resembles his dislikeness to Edgar. He claims that Catherine loves him more than her love to Edgar, and he loves Catherine more than Edgar's love to her. He thinks that he is better than Edgar in loving Catherine.

Nelly Dean in her story tells about their quarrel when Heathcliff comes to visit Thrushcross Grange.

'I wish you joy of the milk-blooded coward, Cathy!' said her friend [Heathcliff]. 'I compliment you on your taste. And that is the slaving, shivering thing you preferred to me! I would not strike him with my fist, but I'd kick him with my foot, and experience considerable satisfaction. Is he weeping, or is he going to faint for fear?'

The fellow approached and gave the chair on which Linton rested a push. He'd better have kept his distance: my master quickly sprang erect, and struck him full on the throat a blow that would have levelled a slighter man.

It took his breath for a minute; and while he choked, Mr. Linton walked out by the back door into the yard, and from thence to the front entrance (1996: 85).

This dialogue reveals their quarrel. Heathcliff tries to raise Edgar's anger by insulting him in front of Catherine. He states that Edgar is a coward and he is more than Edgar. Edgar is insulted and then strikes him on the throat.

Those dialogues become a proof that Heathcliff has many conflicts with other characters especially Hindley and Edgar. He always quarrels with them. Heathcliff wants to avenge Hindley who often oppress him, and fights against Edgar in getting Catherine's affection.

4.2 Heathcliff's Personality Development in Emily Bronte's *Wuthering Heights*

Heathcliff's personality development can be seen by his social interest, inferiority complex, goal orientation, and superiority complex, as well as Hindley as an influential character to him. Hindley comes as a comparison to Heathcliff to

explain how Heathcliff's personality develops throughout the novel. The analysis of these two characters are explained below.

4.2.1 Heathcliff's Social Interest

Social interest influences someone's personality since childhood. The education by parents develops their sense of social interest. Therefore, they are capable to adapt to society and get their useful side of life. However, there are people who are lack of social interest which then drives them to their useless side of life.

Even though social interest is an important element to build a good cooperation between individuals and society, Heathcliff does not fulfill this criteria. He is lack of social interest which influences his development. Heathcliff grows up with no sense of social interest. Mr. Earnshaw and Catherine become the only two people who treat him well. However, his bad treatments from society leads him to be self-interested man. Nelly Dean explains:

In the first place, he had by that time lost the benefit of his early education: continual hard work, begun soon and concluded late, had extinguished any curiosity he once possessed in pursuit of knowledge, and any love for books or learning. His childhood's sense of superiority, instilled into him by the favours of old Mr. Earnshaw, was faded away. He struggled long to keep up an equality with Catherine in her studies, and yielded with poignant though silent regret: but he yielded completely; and there was no prevailing on him to take a step in the way of moving upward, when he found he must, necessarily, sink beneath his former level (1996: 49).

Nelly Dean describes how Heathcliff's struggles to keep an equality to Catherine. Mr. Earnshaw used to encourage him to get better education and knowledge, so that he can keep up an equality to Catherine. However, Mr. Earnshaw's death

makes his courage fading away. He loses his interest to books or learning after he loses Mr. Earnshaw. Nelly Dean adds:

Then personal appearance sympathised with mental deterioration: he acquired a slouching gait, and ignoble look; his naturally reserved disposition was exaggerated into an almost idiotic excess of unsociable moroseness; and he took a grim pleasure, apparently, in exciting the aversion rather than the esteem of his few acquaintance (1996: 49).

He becomes unsociable man. He used to raise people's aversion to him. The deterioration of his actions becomes an indication of his incapability to get another encouragement. He is incapable to overcome his own problems. From this point, he begins losing his social interest.

After Mr. Earnshaw's death, Catherine becomes the only one person who can cheer him up no matter how society gives him the bad treatments. However, he then begins to lose Catherine's affections once she meets with her new friends, Edgar and Isabella Linton.

Catherine had kept up her acquaintance with the Lintons since her five-weeks' residence among them; ... for when Heathcliff expressed contempt of Linton in his presence, she could not half coincide, as she did in his absence; and when Linton evinced disgust and antipathy to Heathcliff, she dared not treat his sentiments with indifference, as if depreciation of her playmate were of scarcely any consequence to her (1996: 48-49).

Catherine gets new friends from Linton family. Heathcliff does not like the relation between Catherine and Lintons. Lintons also do the same, they does not like Heathcliff. This condition makes Catherine has to splits up her time for those two friends. From this situation, Heathcliff begins to withdraw himself to Catherine. Nelly Dean explains:

Catherine and he were constant companions still, at his seasons of respite from labour; but he had ceased to express his fondness for her in words, and recoiled with angry suspicion from her girlish caresses, as if conscious there could be no gratification in lavishing such marks of affection on him (1996: 49).

This is the point where Heathcliff loses his interest to express his feeling. He feels that he loses Catherine's affections as she spares her time to Lintons. His sense of social interest becomes fading away. Therefore, he withdraws himself from Catherine and others and he has no sense of social interest anymore.

Heathcliff's lack of social interest is mentioned in the beginning of the novel when Lockwood for the first time comes to Heathcliff's dwelling. When Lockwood arrives and says that he is Heathcliff's new tenant, Heathcliff answers, "I should not allow any one to inconvenience me, if I could hinder it – walk in!" (1996: 1). Lockwood explains that Heathcliff seems sentiment when he says it. Lockwood adds:

I found him very intelligent on the topics we touched; and, before I went home, I was encouraged so far as to volunteer another visit, to-morrow.

He evidently wished no repetition of my intrusion. I shall go, notwithstanding. It is astonishing how sociable I feel myself compared with him (1996: 4).

Lockwood describes Heathcliff is less sociable than him. Heathcliff's unfriendly manner to greet new people represents his sense towards other people. Heathcliff has a problem to make a good relation with others.

Lack of social interest is also shown when Lockwood had a dinner with Heathcliff and other inhabitants in Wuthering Heights. Lockwood says, "The buried of eating being concluded, and no one uttering a word of sociable

conversation, I approached a window to examine the weather” (1996: 10). This event determines Heathcliff’s social interest to his family. There is no contact to each other even in a dinner. Lockwood finds him as an uncommunicative man to people.

Heathcliff has a problem to build his sense of social interest. This problems are because he does not get any encouragement from parents which he must obtain since childhood. Heathcliff loses his foster father’s encouragement after his death. This is the point where he is lack of social interest. He withdraws himself from society. He is being unsociable and incapable to cooperate with other people. His lack of social interest indicate his social problem between himself and society. His lack of social interest then drives him to develop his personality in a bad way.

4.2.2 Heathcliff’s Inferiority Complex

Inferior feeling has been occurred in everyone’s childhood. They feel inferior because of their incapability of doing or getting something than their friends, adults, their parents, and others. In this novel, there are many inferiority feelings from the characters which develop to be more complex. These feelings affect in their personality.

From the novel, it is explained that Heathcliff is an abandoned and orphan boy who has been adopted by Mr. Earnshaw. Mr. Earnshaw’s son, Hindley, always hates and abuses him from the first time Heathcliff comes to Wuthering Heights. Heathcliff who is always abused by Hindley, feels weaker and inferior than him. His background as an abandoned and orphan boy creates his inferiority

feeling to others. His inferiority feeling to Hindley is reflected in Nelly Dean's statement:

He seemed a sullen, patient child; hardened, perhaps, to ill- treatment: he would stand Hindley's blows without winking or shedding a tear, and my pinches moved him only to draw in a breath and open his eyes, as if he had hurt himself by accident, and nobody was to blame (1996: 27).

Heathcliff who is always abused by Hindley never strikes him back. He never blames Hindley or scolds him. His silence resembles his inferior feeling to Hindley.

Heathcliff's inferiority feeling turns into inferiority complex once he meets Edgar Linton. Edgar Linton is a well-mannered boy from an honorable family who lives in Thrushcross Grange. Catherine who used to be Heathcliff's closed friend begins to make a relation with Edgar after Catherine stays five weeks in Thrushcross Grange. His inferiority feeling is shown in this dialogue:

Cathy, catching a glimpse of her friend in his concealment, flew to embrace him; she bestowed seven or eight kisses on his cheek within the second, and then stopped, and drawing back, burst into a laugh, exclaiming,

‘Why, how very black and cross you look! and how – how funny and grim! But that's because I'm used to Edgar and Isabella Linton. Well, Heathcliff, have you forgotten me?’

...

‘I shall not,’ replied the boy, finding his tongue at last; ‘I shall not stand to be laughed at. I shall not bear it!’

And he would have broken from the circle, but Miss Cathy seized him again.

‘I did not mean to laugh at you,’ she said, ‘I could not hinder myself: Heathcliff, shake hands, at least! What are you sulky for? It was only that you looked odd. If you wash your face, and brush your hair it will be all right. But you are so dirty!’

...

'You needn't have touched me!' he answered, following her eye and snatching away his hand. 'I shall be as dirty as I please: and I like to be dirty, and I will be dirty' (1996: 38-39).

The conversation between Catherine and Heathcliff denotes Heathcliff's inferiority feeling. Catherine comments that Heathcliff is looked 'black and cross'. She continues her speech by indirectly comparing him with Edgar and Isabella Linton's looks. She adds that Heathcliff is looked dirty. Her comments raise Heathcliff's inferiority feeling. Heathcliff feels 'dirtier' and inferior than Lintons so that he states that he likes to be dirty. He says these words in order to cover his inferiority feeling to Catherine. He keeps away from Catherine when Catherine touches him. This is the point where Heathcliff's inferiority feeling becomes complex by keeping distance from Catherine as his love and others.

Heathcliff's inferiority feeling to Edgar is also shown in the conversation between Heathcliff and Nelly Dean. Heathcliff states:

'But, Nelly, if I knocked him down twenty times, that wouldn't make him less handsome, or me more so. I wish I had light hair and a fair skin, and was dressed, and behaved as well, and had a chance of being as rich as he will be! (1996: 41)'.

From his words above, Heathcliff feels inferior to Edgar Linton by comparing himself to Edgar. He feels that Edgar is more handsome than himself. He states that Edgar is well-mannered and rich. His inferiority comes out when his background as an orphan is recalled back. His feeling of inferiority toward Edgar becomes obvious when he wishes to be like Edgar. Heathcliff says, "'In other words, I must wish for Edgar Linton's great blue eyes, and even forehead,' he

replied. ‘I do – and that won’t help me to them’” (1996: 41). These sentences express his inferiority that becomes complex by comparing himself and wishing something he does not have.

His inferiority complex is also shown when he overhears Catherine’s words. Catherine says, “It would degrade me to marry Heathcliff now; ...” (1996: 59). The word ‘degrade’ by Catherine makes his inferiority complex become greater. Catherine’s words also imply her denial indirectly to marry Heathcliff. The words from Catherine, the one he loves, drive them to go out from Wuthering Heights as he feels hurt and unequal to her.

As the explanation above, Heathcliff has developed his inferiority complex. His inferiority complex then influences his personality. However, Heathcliff’s personality is obviously changing since he gets many bad treatments which arise his inferiority complex throughout the novel. The denial from Catherine hurts him and turns his inferiority complex to be greater. His inferiority complex then drives him to struggle for an equality to Catherine.

4.2.3 Heathcliff’s Goal Orientation

Social interest and inferiority feeling lead the characters to set their power and goal as their compensation. They create their path to their goals in many ways. This path then affects their behaviour and personality.

The bad treatments by Hindley affect Heathcliff’s behaviour. Heathcliff’s inferiority complex which is caused by Hindley leads him to set his goal. His goals are implied in this dialogue between Heathcliff and Nelly Dean.

‘I’m [Heathcliff] trying to settle how I shall pay Hindley back. I don’t care how long I wait, if I can only do it, at last. I hope he will not die before I do!’

‘For shame, Heathcliff!’ said I. ‘It is for God to punish wicked people; we should learn to forgive.’

‘No, God won’t have the satisfaction that I shall,’ he returned. ‘I only wish I knew the best way! Let me alone, and I’ll plan it out: while I’m thinking of that, I don’t feel pain’ (1996: 44).

In this dialogue, it can be seen that Heathcliff plans to take revenge to Hindley. He thinks of the his best way to gain his will. His will to take revenge to Hindley influences his former personality. His will indirectly develops his personality from a patient and uncomplaining kid to rough and vindictive man.

Besides his goal to avenge Hindley, he also has a will to avenge Edgar. His goal can be seen in Isabella’s words:

... – whatever he [Heathcliff] may pretend, he wishes to provoke Edgar to desperation – he says he has married me on purpose to obtain power over him; and he shan’t obtain it - I’ll die first! I just hope, I pray that he may forget his diabolical prudence, and kill me! ... (1996: 112).

Isabella words indicates Heathcliff’s will to take revenge to Edgar. His marriage with Isabella is his way in order to fulfill his goal. Isabella’s words, ‘diabolical prudence’, reflects Heathcliff’s misbehaviour to gain his goal. Heathcliff’s will to take revenge to Edgar is also shown in his own words:

‘My design is as honest as possible. I’ll inform you of its whole scope,’ he said. ‘That the two cousins may fall in love, and get married. I’m acting generously to your master; his young chit has no expectations, and should she second my wishes, she’ll be provided for, at once, as joint successor with Linton.’

‘If Linton died,’ I answered, ‘and his life is quite uncertain, Catherine would be the heir.’

'No, she would not,' he said. 'There is no clause in the will to secure it so; his property would go to me; but, to prevent disputes, I desire their union, and am resolved to bring it about' (1996: 158).

Heathcliff explains his plans to unite Edgar's daughter, Cathy, and his son, Linton. His words reflect his bad way to avenge Edgar. He forces Cathy to marry Linton so that Cathy's heir will move to his heir. He wants to take over Thrushcross Grange to attain his goal. This dialogue indicates his personality as a greedy and vindictive man. He creates his own ways oriented to his goal even though it is a wrong way.

However, Heathcliff actually has the main goal of his life. He wants to be united with his love, Catherine. He states, "And then, Linton would be nothing, nor Hindley, nor all the dreams that ever I dreamt. Two words would comprehend my future - *death* and *hell*: existence, after losing her, would be hell" (1996: 110). Heathcliff states that he does not want to lose Catherine. Once he loses her, his future life will look like 'death and hell'.

Catherine actually has the same goal as Heathcliff's. Even though she has married Edgar, her strong feeling to Heathcliff never fades away. Catherine says:

'I'm not wishing you greater torment than I have, Heathcliff. I only wish us never to be parted: and should a word of mine distress you hereafter, think I feel the same distress underground, and for my own sake, forgive me! ... (1996: 118).

Catherine reveals her strong love towards Heathcliff. She does not want to be parted with Heathcliff. The revelation of Catherine's wishes to him make Heathcliff to express his wish to her:

... Oh! you said you cared nothing for my sufferings! And I pray one prayer – I repeat it till my tongue stiffens – Catherine Earnshaw, may you not rest as long as I am living! You said I killed you - haunt me, then! The murdered *do* haunt their murderers. I believe – I know that ghosts *have* wandered on earth. Be with me always – take any form – drive me mad! only *do* not leave me in this abyss, where I cannot find you! Oh, God! it is unutterable! I *cannot* live without my life! I *cannot* live without my soul!’ (1996: 123-124).

The words by Heathcliff towards Catherine expresses his goals to be always together with Catherine. The words ‘haunt me’ represents his wish to Catherine to keep staying beside him. After Catherine’s death, Heathcliff also states, “... I dreamt I was sleeping the last sleep, by that sleeper [Catherine], with my heart stopped, and my cheek frozen against hers” (1996: 212). From his words, Heathcliff implies his will to be with Catherine. His dream about Catherine also reflects his latent goal to be united with her. This goal becomes his last goal before his death. This goal also becomes the main reason of all his behaviours throughout the novel.

Heathcliff’s goals determine his behaviours and personality throughout the novel. As the explanations above, Heathcliff has many struggles toward his goals considering his background as an orphan. He keeps standing on his hard ways in order to gain his goals, whether those are right or wrong ways. However, his goal to be united with Catherine becomes the main and latent goal which takes control in developing his behaviours and personality.

4.2.4 Heathcliff’s Superiority Complex

Superiority complex has achieved by Heathcliff in the novel. After three years absence, Heathcliff returns to Wuthering Heights as a gentleman and gets a

lot of money. When he sees Hindley who loves to drink and gamble, Heathcliff also sees a chance to take revenge to him. Nelly Dean says, "They say Mr. Earnshaw is worse and worse since he [Heathcliff] came ... and Hindley has been borrowed money on his land; and does nothing but play and drink, ..." (1996: 76). He lets Hindley to borrow his money and makes Hindley mortgage his dwelling to him. Hindley then loses everything. He loses his dwelling. He isolates himself and keeps drinking until his death. Dr. Kenneth tells Nelly Dean that "He [Hindley] died true to his character, drunk as lord ..." (1996: 137). After Hindley's death, Heathcliff achieves his goal by taking over Wuthering Heights from Hindley.

The guest [Heathcliff] was now the master of Wuthering Heights: he held firm possession, and proved to the attorney - who, in his turn, proved it to Mr. Linton - that Earnshaw had mortgaged every yard of land he owned for cash to supply his mania for gaming; and he, Heathcliff, was the mortgagee.

In that manner Hareton, who should now be the first gentleman in the neighbourhood, was reduced to a state of complete dependence on his father's inveterate enemy; and lives in his own house as a servant, deprived of the advantage of wages: quite unable to right himself, because of his friendlessness, and his ignorance that he has been wronged (1996: 139).

Heathcliff has gained his superiority by possessing Wuthering Heights. In this case, Wuthering Heights which should be possessed by Hareton has been settled by Heathcliff. Then, Heathcliff makes Hareton to be his servant. His superiority feeling turns into superiority complex when he has an eager desire to possess Thrushcross Grange.

Heathcliff went up once, to show her Linton's will. He had bequeathed the whole of his, and what had been her, moveable property to his father. The poor creature was threatened, or coaxed, into that act during her week's absence, when his uncle died. The lands, being a minor, he could not meddle with. However, Mr. Heathcliff has claimed and kept them in his

wife's right, and his also – I suppose legally – at any rate, Catherine, destitute of cash and friends, cannot disturb his possession (1996: 216).

To attain his goal in possessing Thrushcross Grange, Heathcliff forces Cathy to marry Linton. He also forces Linton to write such will. Cathy's property and wealth then move to Heathcliff's possession. Heathcliff represents his possession in the beginning of the story when Lockwood as his new tenant comes to his dwelling. Heathcliff claims, ““Thrushcross Grange is my own, sir,”“ (1996: 1). Heathcliff states that Thrushcross Grange is his own. His words indicates that Heathcliff has been taking over Thrushcross Grange. From these dialogues, it can be seen Heathcliff's superiority by owning Thrushcross Grange, the place where his rival used to live.

By the end of the novel, Heathcliff becomes a master in Wuthering Heights. Hareton, who should inherit it, becomes a servant in there. Heathcliff also possess Thrushcross Grange, Edgar Linton's old dwelling. Cathy, who should inherit it, can not disturb his possession. These explanations show Heathcliff's superiority by possessing his rivals's old dwelling. Heathcliff, who used to live as a stranger and an adopted child, becomes superior for taking over Wuthering Heights and Thrushcross Grange.

Heathcliff then gains his superiority after he reunites with Catherine in his death. He is buried beside Catherine's grave as he wishes. After Heathcliff's death, Nelly Dean tells Lockwood:

Yet that old man by the kitchen fire affirms he has seen two on 'em looking out of his chamber window on every rainy night since his [Heathcliff] death – and an odd thing happened to me about a month ago.

I was going to the Grange one evening – a dark evening, threatening thunder – and, just at the turn of the Heights, I encountered a little boy

with a sheep and two lambs before him, he was crying terribly, and I supposed the lambs were skittish, and would not be guided.

'What is the matter, my little man?' I asked.

'They's Heathcliff, and a woman yonder, under t' Nab,' he blubbered, 'un' Aw darnut pass 'em'" (1996: 247).

Nelly Dean tells Lockwood about the strange events after Heathcliff's death. She says that an old man sees two people in Heathcliff's chamber. She also says that there is a boy who cries after he sees Heathcliff and a woman. Eventhough there is no certain proofs whether the strange events are true or not, the two creatures that has been seen by the old man and the boy can be considered as Heathcliff and Catherine. This events can be an indication of Heathcliff's reunion with Catherine. They are reunited in their afterlife.

4.2.5 Heathcliff's Personality Development

The analysis above explains Heathcliff's personality development based on social interest, inferiority complex, goal orientation, and superiority complex. Heathcliff, who used to be a weak boy as an orphan, starts to set his goal to avenge Hindley and Edgar. Heathcliff loses Mr. Earnshaw's affections which makes him lack of social interest. Hindley and Edgar's bad treatments to Heathcliff create his inferiority complex. He then sets his goals to avenge them in any ways. His absence for three years points out his struggles to raise his position to be equal to Hindley and Edgar. Heathcliff then succeeds to take over Wuthering Heights from Hindley as his debt payments. Heathcliff also takes over Edgar's dwelling, Thrushcross Grange, by forcing Edgar's daughter, Cathy, to marry his son.

Heathcliff's movement through his life points out his personality development. He moves toward his goals and makes him indirectly develops himself from his former position. He used to be a stranger in Wuthering Heights. He used to be a weak and oppressed boy in his environment as well. He then develops his personality to be a hard-hearted man and becomes an oppressor to others just like what others have done to him. Eventhough some of Heathcliff's actions to achieve his goal are wrong, however, Heathcliff comes as the dominant and superior character in the novel. He struggles and works hard in order to gain his goal. Once he gets his superiority by owning Wuthering Heights and Thrushcross Grange, he still has one main goal: to be united with Catherine.

CHAPTER V

CONCLUSION

Heathcliff's personality in Emily Bronte's *Wuthering Heights* represents a movement toward his goals. His movement then develops his character as the results of his experiences from social condition. The denial from society to his existence forces him to struggle by himself which becomes the crucial motive in developing his personality.

Heathcliff does not get any encouragements to develop their sense of social interest from his parents since childhood. This condition makes him have no sense of social interest and drives him to his useless side of life. Heathcliff who are lack of social interest withdraws from society and becomes an unsociable man. His lack of social interest becomes a trigger to develop his inferiority feeling to be greater. His inferiority complex then leads him to set his goals as his compensation. However, in the end of the novel, Heathcliff has achieved his superiority by mastering Wuthering Heights and Thrushcross Grange as his compensation of his inferiority complex to Hindley and Edgar.

Heathcliff's background as an orphan and a stranger boy in Wuthering Heights makes him work hard to achieve his superiority. He gets many oppressions from his surroundings. He has more struggles to be more superior than other people around him. His revenges are one of his ways to compensate his inferiority. His character as a weak boy develops into a strong and hard man who is able to do anything to others as he wants. The main desire of Heathcliff

throughout the novel is to be with Catherine which makes him different with Hindley. Once Hindley has achieved his goal, he has no more goal to be pursued. In the other side, Heathcliff still has Catherine in his mind who keeps him pursuing his goal and maintains himself until his death. As the conclusion of the thesis, Heathcliff comes as the superior and dominant character based on his personality development throughout the novel.

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